

LARRY
LWIS

ACME

No. 3

35¢

MONSTERS and HEROES



The Creation of
KING KONG

Origin of
ASGARD



KING KONG versus
Allosaurus

See page 14

LARRY IVIE'S MONSTERS and HEROES

No. 3

THE MAGAZINE OF PICTORIAL IMAGINATION



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MONSTERS OLD AND NEW

HEROES OLD AND NEW

CREATORS OF IMAGINATION

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As you can see, we have been working very hard since our last issue, to rush out another TERRIFIC issue of this TERRIFIC THING.

We've done some goofing off, too.

When we asked for mail last issue, we didn't really realize what we were letting ourselves in for. I somehow expected the same amount I was used to seeing pour into other magazines I have worked on. But we've been BURIED—with quite a few being almost ten typed pages long. (When you people become interested in something, you REALLY go into it!) Somehow I've found time to read them all, and have acknowledged all I could. But PLEASE do not EXPECT replies, (except, perhaps, in the letter page) as it would be MORE that a full time job for us, and that time MUST be used in putting together the next issues.

As usual, our problem in selecting the articles for this and the following issues has been what to put aside for awhile. I know from your letters that you are anxious to see all of it immediately, and I am equally anxious to schedule it all as soon as possible. Our problem is usually solved by figuring out the number of pages required by each subject, and simply selecting the combination that will come out to the proper total each issue.

Many of our readers have wanted to know if they could write articles for us. Aside from the fact that we consider ourselves a PICTORIAL, rather than text, magazine, there is never really a scarcity of written material for us. The articles already planned extend beyond sight. We are more interested in finding those who show EXCEPTIONAL potential as artists.

The majority of work on a magazine such as this (aside from the time consumed by doing artwork) is not in finding material to use, but in technical preparation of the work for reproduction. A good 80%, or so, of the effort must be spent on things that you, as readers, will never see. But we are working as fast as we can, and bringing each issue to you as fast as possible.

SUBSCRIPTIONS As mentioned last issue, we are discouraging subscriptions, in the hopes that you will be able to get each issue on the stands. Aside from the time it takes us, it also costs us a good deal more to send them out individually, for we DO want them to arrive both promptly and in good condition. But so many of you have written us to say that the entire supply of your local stand was sold out so fast that you missed out, that we feel we MUST set up facilities, now, for those who feel they MUST obtain our FantAstic efforts through the mail. But we will also be trying to get more copies to each stand.

The rates are \$3 for 6 issues; \$2 for 4. Please do not send coins for individual issues; and keep in mind that all subscriptions must begin with issue #4, or else the machine won't understand it properly, and will probably chew the letter up! WE DO NOT have extra copies of our current issue. #2 is also all gone. We HAVE gotten some more of our first issue back from dealers for those who feel they MUST have this HISTORIC item. But we must charge \$1 each, so urge you to obtain them elsewhere, if possible.

Send all orders to Larry Ivie, Box 505 Ansonia, NYC 10023

We have a lot of surprises planned for future issues, and somehow I have the feeling you may like them, as each is the result of many requests.



Section One

MONSTERS



THE CREATION OF KING KONG



he motion picture "King Kong" is not only one of the greatest films ever produced, it is one of the most remembered, and most fascinating.

The producer of Kong was Merian C. Cooper—a World War I aviation hero who had once teamed up with an individual he'd met as a Red Cross cameraman, Ernest Schoedsack, to produce the first movie documentary. This film had been titled "Grass", and was the first of over fifty pictures to utilize the imagination and creativity of Cooper. He considers the best film he ever made to be a picture titled "Chang", which has seldom been seen in this country. But this was a silent film, and audiences were after newer things. So he gave them to them. Aside from "Kong", he also worked on the first film in Technicolor, and made the first picture in Cinerama.

The idea for King Kong—a giant ape living on an island of prehistoric monsters—was Cooper's. At first he planned to make the film with live giant lizards, and a real gorilla, in a real jungle. He tried to interest both Paramount and M-G-M Pictures in the idea, but neither wanted to start such an undertaking. In fact the first Komodo Dragons imported for the project were unable to survive in captivity, and perished.

He then turned to the idea of animation, and went to RKO, who had a man who had been doing some experimentation in this area—Willis O'Brian. In collaboration with two other artists—Mario Larrinaga, who was good at backgrounds, such as cities and jungles; and Byron Crabbe, who was good at producing interesting sky scenes—O'Brian began drawing the first illustrations showing a giant ape in scenes as outlined by Cooper. The first—Kong confronting the bi-planes—was enough to intrigue the production chief, David Selznick, who agreed to produce it if Cooper proved he could do such a thing, as he claimed, completely on the RKO lot. Actually, no one believed it could be.



When the rest of the drawings were completed, everyone simply shook their heads and said, "It can't be done!" But talented teamwork paid off. Following O'Brian's drawings, craftsman Marcel Delgotto created a miniature Kong, 18 inches tall. Miniature backgrounds were made. The first rear-projection screen ever used at RKO was set up. Schoedsack was called upon by Cooper once again, to co-direct. And before long, a complete reel of film was made, showing Kong carrying Fay Wray, Kong rolling men off a log, and the men falling into the clutches of giant spider-crabs.





When this reel was shown to the studio executives, everyone cheered, and the go-ahead was given to finish the film. Everything from the test reel was used except the scene with the spider-crabs, which it was decided weakened the pacing of the action and mood at this particular point in the finished picture. It was never included in the final print—being removed from the negative by Cooper himself.

Cooper, however, was very annoyed by a series of prudishly inept deletions made during the film's re-release in 1952, which he terms as being "silly!" Although violent or provocative, he considers they were not so to the degree of being objectionable. There were four of them. One was the most complicated and brilliant special effects sequence ever achieved—the humorous sequence in which Kong plucks at Wray's clothing.





The other deletions were a scene of Kong biting a native in the village; another man being trampled underfoot (for these two scenes, a full sized head—with room inside for a man to work the eyes, and another to work the jaw—and a full sized foot had been made); and a scene where Kong, searching for Wray in NY, picks up another girl by mistake, and then





drops her once he has looked at her closely. Of course the film has now been chopped up even further by various TV stations, and it is feared that few—if ANY—complete prints of this 1932 film as it was first released still exist. During the 1952 censoring, the discarded scenes callously cut from the negative were simply thrown away.





Above, one of the six Kong models—all 18 inches high—that were used in photographing the full-figure scenes of the ape. This many were required for different types of movement, and so that two or three sequences could be in animation at the same time. Many variations of the ape were tried before he "looked right" for the personality that Cooper had in mind. Each model set had small projection screens built into them, so that photos of the real actors could be projected into the scene, from the rear, in proper size proportion to the Kong models. The large size backgrounds projected into the model sets one frame at a time, had been built to blend in with the models.

Below, large water tanks were constructed in the studio for the "swamp" scenes. And, for other scenes, large projection screens were set up to expand film of model sets into proper proportion behind full-sized props and actors.





Four giant-sized segments were constructed in addition to the miniature Kongs and dinosaurs used for animated scenes. Here, Kong's creator stands next to the most impressive of these—the full-sized head of Kong. In addition to this, there was a full-sized right hand, a full-sized foot, and the talons of the giant pteranodon (previous page) which attempted to fly away with Wray. All of these were operated mechanically, while the Kong and dinosaur scenes which were made with models were filmed in stop motion—exposing only several frames of film before stopping to shift the position of the model slightly. There are 24 frames of film in each second of action seen on the screen. (This applies to sound film only. Silent film requires only 16 frames a second for smooth action; which is why silent film shown on sound projectors moves at almost twice normal speed.) Within this one second of film, the position of the animated models is moved a number of times. This number may vary, according to the type of action called for, and the experience of the animator.



In the completed film, the suspense gradually builds, until the enormous doors shielding the island natives from the mysterious "Kong" beyond, are opened, and Fay Wray is tied to the sacrificial pillars to await her fate.





Then Kong—the giant ape— appears, and carries her off in one hand. Her friends give chase, but encounter monstrous reptiles from the past; and, eventually, Kong himself.



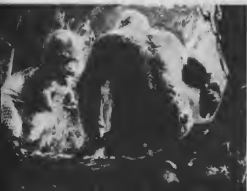


But the men prove of little problem to Kong. His main enemies on the island are the reptiles; and as he easily tosses the men from a log bridge, a giant descendant of the prehistoric allosaurus menaces Fay Wray.





Kong arrives in time, and after a furious battle, is finally able to get a hold which enables him to overcome the enormous monster.





But this is not the only foe he must face. In the cavern entrance to his retreat, he is attacked by a giant plesiosaur. Even Kong's lofty sanctuary provides no security. A huge pteranodon appears.





The flying creature attempts to carry off the girl, but Kong saves her, and kills the attacker. But Kong is unaware that one of the men he thought he had conquered has managed to follow. When he reaches the girl, the two escape Kong by climbing down a long vine. Kong swiftly follows them back to the village.





The one thing for which Kong has no defense, however, is sleeping gas; and it is with this that he is finally overcome. Placed upon a giant raft, he is then taken to civilization, and placed on exhibit. But his strength has been under-





estimated, and he eventually breaks free—again going in search of the small blonde girl who had escaped him on the island. Looking upon an elevated train as an attacking reptile, he wrecks it. Eventually, after having looked in many windows, he accidentally comes upon his goal, and the girl once again finds herself in his power.





But bi-planes come to the rescue, and begin shooting at Kong as he reaches the top of the Empire State Building.





Mortally wounded, Kong loses his balance, and falls to the ground below.

The Kong of the story is dead. But the Kong that was the imaginative concept of Merian Cooper, and the creative product of such people as Willis O'Brien and Marcel Delgado, continues to live on in the minds of movie-goers as one of the all-time outstanding contributions to the realm of Wonder.





ALTRON-BOY and the MONSTERS OF ASGARD

WHAT STORY ARE YOU GOING TO TELL ME TONIGHT, DAD?

THE SCENE IS A NUMBER OF YEARS BEFORE ALTRON-BOY FIRST DONNED THE WONDEROUS BELT FOR WHICH HE HAS BEEN NAMED

A VERY OLD ONE, SON!

ALMOST EVERY EARLY CULTURE OF MAN BROUGHT INTO BEING **LEGENDS** OF HOW THE EARTH, AND HOW MAN, AND HOW THE FIRST HEROES OF EARTH CAME INTO BEING.

MAN HAS ALWAYS HAD A NEED TO **EXPLAIN** THE UNKNOWN. IF HIS SEARCH FOR AN ANSWER ENDED IN FAILURE, HE ALWAYS MADE A GUESS -- FROM THE CLUES HE HAD ON HAND.

AND WHEN THESE GUESSES WERE REPEATED OFTEN ENOUGH, PEOPLE BEGAN TO ACCEPT THEM, AND WRITE THEM DOWN, AS TRUTH.

MOST OF THE STORIES MADE UP BY EARLY MAN HAVE BEEN LOST IN TIME, OR ARE OF LITTLE SIGNIFICANCE TO US TODAY. THREE SETS OF LEGENDS, HOWEVER -- THE **GERMANIC-ICELANDIC** STORIES OF ASGARD, THE **BABYLONIAN-HEBRAIC** BIBLICAL TALES, AND THE **GRÆCO-ROMAN** STORIES OF OLYMPUS -- HAVE ALL LEFT SIGNIFICANT INFLUENCES UPON OUR OWN CULTURE.

WE DON'T KNOW HOW OLD THE FIRST SET THAT I MENTIONED IS. SOME TRACES OF IT SEEM TO GO BACK TO AT LEAST 1,000 B.C. BUT WHEN CHRISTIANITY SPREAD ACROSS EUROPE, AN ATTEMPT WAS MADE TO ELIMINATE MOST TRACES OF THE OLDER CULTURES, AND, TODAY, ONLY TWO **MAJOR** BOOKS -- CALLED **EDDAS** -- REMAIN TO GIVE US A GLIMPSE OF THE LEGENDS THAT HAD BEEN HANDED DOWN -- AND BELIEVED -- FOR MANY GENERATIONS, THROUGH GERMANY, ICELAND, NORWAY, DENMARK, AND SWEDEN.



...AND TONIGHT I'LL **BEGIN** THE STORY THAT THESE BOOKS TELL. BUT, **FIRST** IT'S IMPORTANT TO REMEMBER WHERE THESE PEOPLE LIVED, ... FOR IT'S BECAUSE OF THIS THAT THEY THOUGHT OF EVERYTHING IN THE UNIVERSE EXISTING TO THE **NORTH** OF THEM AS BEING VERY COLD, AND **EVERYTHING** TO THE **SOUTH** AS BEING VERY HOT...

"IN THE YOUTH OF TIME, THEY THOUGHT, THERE HAD EXISTED A GREAT CRACK, BOUNDED UPON THE NORTH BY ICE, AND ON THE SOUTH BY FIRE. THEY CALLED THIS GINNUNGA GAP, AND BELIEVED LIFE HAD FIRST APPEARED HERE. THE HEAT FROM THE SOUTHERN BANK CAUSED A GREAT MELTING TO THE NORTH, AND THE GAP BEGAN TO FILL WITH CHURNS OF ICE AND STEAM...



FROM THIS WAS BORN A RACE OF FROST GIANTS, AND THE FATHER OF ALL THE FROST GIANTS WAS NAMED YMER.



AMONG THEM WAS A GIANT COW NAMED AURUMBLA. THE SALTY ICE ATTRACTED TO THE COW, AND ONE DAY, AS SHE WAS LICKING UPON IT, SHE UNCOVERED THE WORLD'S FIRST GOD, BURI.

IN TIME, MANY GODS (AER) WERE BORN, AND THEY AND THE GIANTS WERE CONSTANTLY AT BATTLE WITH ONE ANOTHER. THE GIANTS, UNLIKE THE GODS, WERE EARTH-BORN, BUT MADE UP FOR THIS IN THEIR POWERFUL STRENGTH AND SIZE.



THEN, ONE OF THE GODS, BORN, FELL IN LOVE WITH BESTLA, THE DAUGHTER OF ONE OF THE GIANTS...

THREE SONS WERE BORN TO BORK AND BESTLA—ODEN, VILI, AND VE. THEY POSSESSED THE STRENGTH OF THE GIANTS AS WELL AS THE AGILITY OF THE GODS, AND FINALLY WERE ABLE TO OVERCOME THE GIANT YMR, WHO HAD, BY THIS TIME, GROWN TO UNMAGINABLE SIZE.



SO IMMENSE WAS THE BODY OF YMR THAT THE WATERY BLOOD SEEPING FROM HIS BODY FLOODED THE GAP OF GINNUNGA, DROWNING ALL OF THE FROST GIANTS, EXCEPT TWO—HIS GRANDSON BERGELMIR AND HIS MATE, WHO ESCAPED BY BOAT TO A LAND IN THE NORTH CALLED JOTUNHEIM, TO BRING FORTH A NEW FAMILY...



WITH THE REMAINS OF YMR, THE GODS BUILT A WORLD TO RISE ABOVE THE WATERS THAT HAD POURED FROM YMR'S BODY—A WORLD SURROUNDED BY WATER, LYING BETWEEN THE COLDNESS OF THE NORTH AND THE HEAT OF THE SOUTH.



AND FROM THE MAGGOTS THAT HAD INFESTED HIS REMAINS, EVOLVED FOUR POWERFUL CREATURES AND MANY LITTLE ONES—SOME CALLED DWARVES, WHO CHOSE TO LIVE UNDERGROUND, AND OTHERS CALLED ELVES. THE GODS ASSIGNED THE FOUR LARGE CREATURES, MORDI, SUDRI, AUSTRI, AND WESTRI,* TO HOLD THE DOME OF YMR'S SKULL ABOVE THE WORLD FOREVER, WHILE THEY THEMSELVES SPRINKLED BURNING SPARKS FROM THE FIRES OF MUSKELHELM, THE LAND OF THE SOUTH, TO RELIEVE THE BLACKNESS OF ITS THINDES.



*From the names of these four creatures, we now have our directions, NORTH, SOUTH, EAST, and WEST.

THE GODS DECIDED TO RELIEVE THE DARKNESS FURTHER BY RIDING TWO BLAZING GHASTLY AGROWS THE SKY. SOON, THE SUN MAID, DROVE THE BRIGHTEST ONE, AND WOLF BECAME THE MAID OF NIGHT BY DRIVING THE OTHER. BUT THEIR LIGHT TURNED TWO OF THE NEW-BORN FROST GIANTS—SKOLL AND HATI—INTO FLYING WOLVES,* AND TO END THEIR WERE-WOLF STATE, THEY SET OFF IN PURSUIT OF THE CHARIOTS TO DESTROY THEM, CHASING THEM DAY AFTER DAY AROUND THE HEAVENS.



*This was the beginning of the legend of men becoming WEREWOLVES from the rays of the full moon.

MEANWHILE, ODIN, VISA, AND VE DECIDED TO POPULATE THE LAND, COMING UPON TWO LOGS BY THE SEA SHORE—AN ASH AND AN ELM—THEY CHANGED THEM INTO THE FIRST MAN, ASKE, AND THE FIRST WOMAN, EMBLA; AND LED THEM TO A PLACE IN THE MIDDLE OF THEIR NEW WORLD, WHERE THEY WOULD BE SAFE FROM THE FROST GIANTS. AND THEY NAMED THIS LAND MIDGARD (MIDDLE GARDEN).



AND THEY SHADED MIDGARD FROM THE FIRES OF THE SOUTH WITH A GIANT TREE NAMED YGGDRASIL, AND BUILT A LARGE FORTRESS FOR THEMSELVES, AND THE OTHER GODS WHO WERE FRIENDLY TO THEM, CALLED ASGARD. (A SMALLER GROUP OF GODS WENT TO LIVE IN A DISTANT LAND CALLED VANAHAIM.)



AND THIS WAS THE WORLD AS THE PEOPLE OF THIS AGE AND PLACE CAME TO ENVISION IT.

Section Two

HEROES

THE THREE FACES OF

CAPT.
VIDEO

In the days when most TV programming was "live" (broadcast at the instant it was being acted out), there were two types of extremely popular daily network serials for adventure fans. One type featured puppets instead of actors—"Cyclone Malone"; "Sandy Strong"; "Lucky Pup" (starring Foodini The Magician); and "The Adventures of Snarky Parker", among others. The other type featured live performers, and were almost all concerned with adventures of space travel. These included "Space Patrol", "Rod Brown of the Rocket Rangers", and "Tom Corbett, Space Cadet" (plus Capt. Zero, Buck Rogers, and a number of others that were restricted to local areas). The program that ended the trend—together with an imported version of "Flash Gordon" cheaply made for TV—was "Rocky Jones", the first TV space serial to be completely on film. But the program that BEGAN the trend was "Captain Video". This is the behind-the-scenes story of TV's FIRST "super" hero....

Richard Coogan—the first of three actors to portray the Captain.



One of the most important aspects of any space adventure program is the special effects. Those for the Captain Video show were often pre-filmed, (although the rest of the production was "live") to make certain the effects came off as desired. Above, TV special effects experts Russell and Haberstroh are shown setting some of their carefully constructed models before the camera.

Below, the camera is tilted on its side so that air bubbles shooting to the surface of the water tank will give the illusion that the stationary model is a sub moving rapidly through the water.





Above, Ernest Borgnine, possibly best known member of the old Video cast, who jumped from Video villain to the Academy Award winning role of Marty, in the movie of the same name.



At far left, Hal Conklin as the master villain of the series, Dr. Pauli. Pauli was also a scientist, and his primary invention was a cloak of invisibility. The writers had decided to kill him off at four different times during the series, but viewer response was so great that it made it necessary to bring him back each time. In the trickiest instance, it involved the necessity of Video constructing a device to reassemble his atoms, because he had last been seen being blown to pieces in an explosion. Beside Pauli is Charles Mendick as Lisbon Charlie.

One of the early problems of TV was competing with the exciting adventure programs still being broadcast on radio. Radio had unlimited scope. Enormous sets and even world wars could be staged with a few sound effects, and the imagination of the listener. For a daily TV show to duplicate such adventures visually was financially out of the question.

Then James L. Caddigan, program director for the DuMont TV network, came up with a temporary solution. Working with writer M. C. Brook (who also wrote scripts for TV's first Dick Tracy adventure series) the idea emerged of a mountain laboratory setting in which resided an electronics expert who was head of a vast organization of secret agents. Using devices such as the Magna-Radar Scanning Screen, and the Opticon Scillometer, he and his assistants were able to visually follow the adventures of the other agents, no matter where they were, or what disguise they had assumed. The laboratory set, and costumes, established a modern—in fact, slightly futuristic—face to the program, while the bulk of the action was merely from old motion pictures. Often, the secret agents were in some unknown part of the west, where everyone still rode horses! As time went on, however, and the budget was increased, the activities of the Capt. and his assistants began to take up more and more of the allotted time.

There is no doubt that this program—whose musical theme was "The Flying Dutchman"—was a very popular one. So popular, in fact, that bars with television sets were known to close down their counters during the time it was on, so that children without TV sets at home would not have to miss it.

There is no doubt, also, that Capt. Video was inspired more than slightly by the original radio version of Captain Midnight—a mysterious leader on the side of justice who controlled a vast world network of agents from his secret retreat. But Capt. Video had an additional gimmick—the one which gave him his name. Instead of using radio to contact his agents, he had the marvelous TV devices which enabled him to focus on any person or event in the world—without the use of a camera—even if it meant seeing through walls to do so. But Capt. Video was equally adept at quickly coming up with whatever other gadgets were suddenly needed also, whether it meant putting together a spaceship overnight or inventing a new secret weapon in a matter of moments. Captain Midnight, on the other hand, had been able to present his Secret Squadron with a new invention only once or twice a year. And this was usually the product of the Squadron's chief inventor, Ichabod Mudd. The great appeal of this series was that it always tried its best to stay within the bounds of credibility. The appeal of Capt. Video was that it never did.

The first Capt. Video, Richard Coogan, was also a Broadway ac-

tor. In fact, he remained upon the stage even after the success of his TV role. Eventually, the numerous demands became too great a burden.

The successor to Coogan in the Video role was one of the most versatile and talented individuals in the broadcasting field—the former Green Hornet of radio, Al Hodge. And versatility was certainly needed, for it was not long before the script writers moved the adventures into outer space, with almost all of the activity centered about the Captain and his teenage Ranger. But no matter how difficult the scenes became, Hodge never failed in giving true depth to the role he had inherited. And as the show continued, getting larger and larger audiences across the country, some fairly well-known science fiction authors were brought in to write the scripts, and a number of excellent original science fiction dramas came in to being.

One memorable incident of the show's career came when the prop man forgot to write down two necessary items on the list of things to be obtained or borrowed for the day's show. (The weekly budget for props was only \$25. 1) The scene in question involved a doctor walking into a hospital ward and removing a stethoscope from his bag to examine two patients. As the program was about to begin, it was discovered there was no bag and no stethoscope. Quickly, two individuals ran out to a nearby dept. store to obtain the nearest things possible. One came back with a large suitcase, and the other had a stethoscope from the toy dept. The actor playing the doctor walked onto the set with the three-suitcase, opened it up to reveal to all that it was empty except for the one necessary item, and then pulled out the toy to discover that it was too small to reach from one ear to the other! The actors in the beds had to roll face down in an attempt to hide their laughter, but it soon spread to everyone on the set.

During the fifties, a wave of hysteria hit the country over a possible excess of violence and other objectionable things in children's entertainment. This program, among others, was investigated by a congressional committee, but received a clean bill of health as the Capt. never killed or severely wounded his opponents. His favorite weapon was the "Cosmic Vibrator", which merely vibrated the villains into helplessness!

An important gimmick of the show was the fact that Captain Video and every REAL Video Agent wore an identification ring. Kids could send in for their own, so they would know what they looked like, and would be able to recognize Video Agents. On one disastrous occasion, Hodge made a personal appearance as the Captain, and forgot this ring. One small girl, convinced that he was an evil imposter sent by Dr. Pauli, walked up to him and kicked him!



Above, cast members Richard Coogan (Capt. Video), Elaine Williams (Moy Sing), Alan Hale (Gallegher), and Don Hastings.

Fifteen year old Hastings portrayed the Video Ranger, the Capt. 's most valuable aide, shown below inspecting the Cosmic Vibrator and the Magno-Radar Scanning Screen.





Captain Video became such a popular character during the fifties that Fawcett Publications aquired the rights to issue a comic book series devoted exclusively to his adventures. These issues were illustrated by George Evans.

Sound adventures of the Captain and his Ranger were also available in record shops.



Al Hodge, the best remembered of the three Captain Videos, has served as writer, producer, announcer, director, and almost everything else connected with the broadcasting industry. Hodge played the Captain regularly for four years, and thereafter as the host of a Captain Video film program. With him, above, is radio and TV actor Don Hastings, as the Video Ranger—noticeably older than when he started in the series.



But the days of live dramatic television were numbered, and Capt. Video lives on only in the occasional theater reruns of the 15 chapter motion picture serial, adapted from the series by Columbia Pictures—which had undoubtedly the worst writing the series ever received.

The serial starred Judd Holdren, and began with one of the most impressive first chapters in serial history. Not only was every major gimmick from past serial plots thrown in—robots, rayguns, spaceships, invisibility—but it was also the first serial to have sequences in different colors. When action took place on planets other than Earth, the scenes were printed on single colors of Cinecolor film—each planet having its own tint.





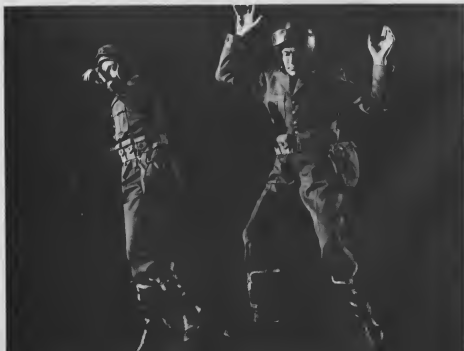
Physically, Holdren was the most suited of the three Videos for the part, but lacked the extra effort in the portrayal that was given to it by Hodge.

Conversely, the serial's Video Ranger, "Larry Stewart" (actually the casting director's son) looked awkward standing by the Captain's side, but was certainly trying harder than any of the other cast members, and delivered his lines with far more sincerity. Added to this, also, was an exceptionally fine speaking voice.





One conceivable excuse for stiffness on the part of the leading actors was the fact that the serial was not only a strenuous one to make, but that Columbia had a habit of shooting an entire serial in only a few days. Some of the stunt work had to be done by the actors themselves, including jumps from considerable heights, broken only by dirt. Because of the rapid filming schedule, the effects from a single stunt might still be noticeable in scenes many chapters removed.





ALTRON-BOY

and the Experiment of Doom

IN THE
HIDE-
OUT
OF
VOL-
TAR, A
SLAVE
BRINGS A
MESSAGE

SIRE, THE AGENTS YOU
SENT TO FIND THE YOUNG
GIRL, **HEATHER**, SAY SHE
HAS BEEN LOCATED!

HARRY
T. **WIL**

EXCELLENT! ONCE SHE IS ON THIS
ISLAND, HER FATHER WILL BE **FORCED**
TO COMPLETE THE EXPERIMENT THAT
WILL MAKE ME **MASTER OF THE WORLD!**
TELL THEM TO WASTE NO
TIME IN BRINGING HER HERE.
THEY CAN USE THE NEW GAS
WEAPONS IF THERE IS ANY OPPOSITION!

AND AT THAT MOMENT, IN
THE REHEARSAL HALL OF
THE FAMOUS BANG GROUP,
DOUG BROWN AND **THE**
FANGS ~

HI, **HEATHER** -- WHERE'S
YOUR BOY FRIEND?

THAT'S WHAT
I'VE GOT TO SEE
DOUG ABOUT. WHERE
IS HE, **REX**?

IN THE NEXT ROOM FIXING HIS
GUITAR. BUT DON'T KEEP HIM TOO
LONG -- WE SHOULD BEGIN RE-
HEARSALS **EXACTLY** TWO MINUTES AGO.

ACROSS THE STREET,
SINISTER FIGURES
RECEIVE **VOLTAR**'S
COMMAND BY RADIO ~

THAT'S IT!

GET THE GUN
READY!
LET'S GO!

INSIDE ~

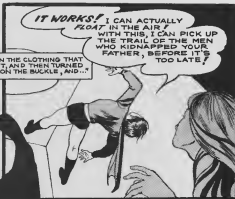
AND I JUST
HAD TO TELL **SOMEONE**,
DOUG. HE'S BEEN
GONE SO LONG
NOW.

YOU SAY
DAVE FOUND A
BELT?



YES, SOME BELT MADE OF **ASTRON**, I THINK HE CALLED IT, THAT HIS UNCLE INVENTED YEARS AGO.

"HE PUT ON THE CLOTHING THAT WAS WITH IT, AND THEN TURNED THE DIAL ON THE BUCKLE, AND..."



IT WORKS! I CAN ACTUALLY **FLOAT** IN THE AIR! WITH THIS, I CAN PICK UP THE TRAIL OF THE MEN WHO KIDNAPPED YOUR FATHER, BEFORE IT'S TOO LATE!



"AND THEN HE FLEW OUT THE WINDOW, AND I HAVEN'T HEARD FROM HIM SINCE."



LOOK, HEATHER-- YOU'VE BEEN KEEPING THE GRASS UNDER YOUR FEET, I HOPE!

I WASN'T IMAGINING IT, DOG I...!

ALL RIGHT, KIDS-- DON'T MOVE AND YOU WON'T GET HURT!



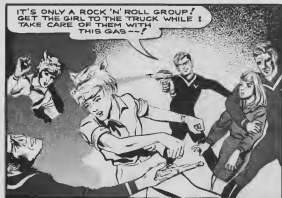
BUT YOU MIGHT! WHO ARE THESE MEN, HEATHER?

I DON'T KNOW!



WHAT'S GOING ON HERE?

AAAAAAH!



THERE SHOULD BE SOME ~~WEAPONS~~ IN THIS CHAMBER. I RECALL SOME MENTION OF GERMAN WAR RELICS!

BUT WHAT WAR? ALL I SEE ARE KNIVES AND SHIELDS -- MOSTLY RUSTED.

HEY -- HERE'S A SWORD!

LOOK OUT!

ONE OF THE SERPENTS HAS GOTTEN IN!



COILING SWIFTLY ABOUT THE YOUNG BOY, THE REPTILE LIFTS HIM INTO THE AIR --

E -- CAN'T REACH THE ALTRON-BEET!



AND IN ANOTHER PART OF THE FORTRESS -- UNWARE THAT HIS OWN DAUGHTER WILL SOON BE UPON THE ISLAND -- HEATHER'S FATHER COMPLETES A SECRET EXPERIMENT --

IT'S DONE! VOLTAR WANTED A GAS FORMULA TO MAKE HIM DICTATOR OF THE WORLD. BUT INSTEAD, HE'LL GET THIS FORMULA -- WHICH WILL PUT AN END TO HIS THREATS FOR ALL TIME. THERE'S NO WAY TO STOP IT NOW! THESE CHEMICALS HAVE STARTED A REACTION WHICH WILL SOON BLOW THIS ENTIRE ISLAND OFF THE MAP!

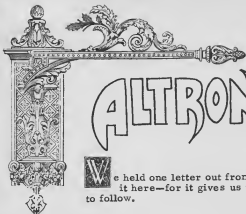


NEXT: SOME SURPRISES!

Section Three

CREATORS

OF IMAGINATION



ALTRON-BOY ON TV



We held one letter out from our letter page, so we could print it here—for it gives us the perfect foundation for the article to follow.

Dear Larry,

My name is Kenneth Duncan, and I'm 10 years old. I hope you realize that all 10 year olds aren't stupid, because I don't want to insult you when I say you seem to know how a 10 year old thinks, and what we REALLY want. Now that we FINALLY have a magazine that is what we REALLY want, I just wish the people who make TV would be able to know what we want too. Marvel comic books are OK. Although some of Mr. Lee's stories are almost mature enough to really be up to our level, what they do to them on TV is strictly for the 2 year olds. I have a 2 year old brother who likes them, but no one in our family over 8 will watch them. If we see another thing like this, or another "oute" cartoon series on TV, we'll scream. And I don't think I have to say what we think of Batman. If Altron-Boy goes on TV, please PLEASE PLEASE don't try to make him "oute", or anything like the other silly adventure cartoon shows.

My friends and I have made a list of 10 different reasons why no other comic book hero comes close to being as popular with us as Altron-Boy. Here they are:

Later on in his letter, Ken also listed 10 things he thinks are WRONG with all other attempts to portray young heroes. From the rest of the mail we have gotten, I know we don't have to finish the letter. You all seem to already know what all of those points are.

We could tell from the rest of Kenneth's letter that—like so many young people today—he really knows what's going on in his world. ...As do SOME of the older people we have met, who have contacted us about further ideas for Altron-Boy. The first call we got, shortly after the appearance of Altron-Boy on the stands, was from Paramount Pictures. It seems some young, fresh minds are beginning to move into filming studios who are beginning to realize the difference between what kids simply tolerate (because there is nothing else), and what they really WANT. And they had the feeling that the idea of Altron-Boy was something with which viewers could truly "identify"—if handled on TV properly—beyond the extent possible with any of the other ideas they had seen. (And, from the mail we have received since—some of which we have reproduced in the letter page—they may be right. We hope so!)

And, last summer, while the Paramount animation studios began thinking of new and "believable" forms of animation for Altron-Boy as a cartoon feature, test film (not by Paramount) was also being done in live-action, to see how well the necessary special effects could be done in that form.



The problems encountered in adapting a super hero to live-action are exactly the opposite of adaption to animation. Effects such as flying are the most difficult in live action, whereas, because of simplicity of movement, they become the easiest for animation. In animation, it is the normally simple actions, such as walking up a flight of stairs, which require the most work.





Although two companies have expressed hopes of seeing an Altron-Boy series produced by them for TV, a POORLY done series would, of course, do more harm to the future potential of the character than no immediate series at all; so we are keeping our fingers crossed that the eventual quality can match the initial enthusiasm. (And, just in case, no final contracts with one company only have been signed.)

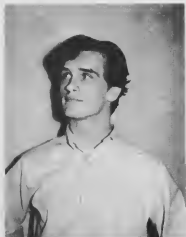
The realities of TV production, however, are that whoever is first able to interest a network into reserving time space—whether it be a company already working on such a project, or a new one—it will be THAT company, good or bad, who will probably end up with the contract. ...For, even if a final pilot film is completed which is satisfactory to the producers, myself, and all others who see it—especially perceptive viewers like Kenneth—the project still has an average of only one chance in twenty of passing the FINAL panel of judges—the sponsors and network executives (often just a little too old) who must try to "guess" which of all the pilot films they see will go over the best with the generation they are aiming at. Are their guesses right or wrong? Are the guesses of the studios who decide what to show them right or wrong? THEY never do know for sure. But YOU do.

If Altron-Boy does not make it, we've at least had the honor of having had someone take enough interest in our work to come to us with these additional projects in mind. If the TV networks and potential sponsors show equal enthusiasm, we will keep you posted on the progress. We realize it may take a long time to arrive at the quality they are trying for. And that there is the possibility they may NOT succeed to the point of making it all worthwhile. But one way or another, we suspect there will be at least one sequel to this article. So at this point, we'll merely say...

To Be Continued



GUEST ARTIST OF THE ISSUE



In our last issue, we introduced the work of a new artist whom many editors seem to have liked immediately, and who has now become firmly established in the art field, doing not only comics, but pocketbook covers and illustrations for hardcover books. And we stated that it was our intention to help others looking for new talent, by periodically presenting additional individuals that we felt were NOW ready for the demands and quality that editors of adventure material are after. (We hope these introductions will be of benefit not only to editors who may not have the chance to see, and the time to properly evaluate the work of ALL the new artists who appear, looking for work, but also to all fans of imaginative adventure anxious to see such themes illustrated by the best talents available to do so.) Such individuals do not appear every month, and so this space in many future issues will be devoted to a review of artists whose work is already familiar to you all. Our Creator's Section is dedicated to talent BOTH familiar and new—the only criteria being that each is WORTH writing about.

This issue we HAVE selected another new artist. And this article is but an introduction only, for we are confident that you will soon see much more from him.

His name is BERNI WRIGHTSON, and we ourselves have seen enough of his work to know that his quality is not only consistent, but rapidly improving as well. Shown here is a fragmentary sample from his sketchbook. We, unfortunately, do not have room for the work he has done since—the lengthy stories for which such sketches are only PRELIMINARY drawings.....

Having seen Berni at work, we can personally verify that he is both fast and dependable. And, with all of these abilities combined, we can be sure of looking forward to seeing a lot more of Berni's work quite soon.





Section One

MONSTERS

Kryptonite which fell to Earth. This was in 1944. Infrequently, over a period of several years, it became broken into smaller chunks. One was destroyed a direct result of them being melted in an energy-producing experiment and the final one was placed in lead and dropped into the sea. The entire history of Kryptonite, on radio, was very well thought out. The same cannot be said for the later comic book adaptations of the idea.

Superman's first meeting with Batman, on radio, took place in 1945, when Batman still retained some of his original mood. More about the Batman and Robin of radio in a future issue.



Brian Clifton
St. Louis, Mo.

Your first issue was good, but your second issue was great. Your story of Altronn-Boy was a good script and good art work. I enjoy it thoroughly.

Your first guest creator, Jeff Jones, did a marvelous job. I have since seen his work in Creepy and Paria. I hope future guest creators are as talented.

Creators & Heroes #1 was really the big thing with me when it came out, and over #2 is twice as good. Did you fashion Altronn-Boy after yourself? To look like a younger version of you.

New ideas for Altronn-Boy came to be will be told in a future issue, if we can find room. (And those sealing issues #1 second, all though it was better.)

Our teacher says that Marvel comics are not really good for kids, because they give untrue versions of the heroic tales of legend.

Larry Owen, S.S. Indiana

In the form of comic books—which are for younger readers—certain liberties MUST be taken. Without these major changes, Marvel would simply not be able to present them in ANY form; as there is really little alternative. It is for those who are curious about the differences that we will be presenting the special series beginning this issue. The tales of Asgard are unique, in that in addition to having a beginning, they also come to a definite conclusion. As soon as we have covered the major events within this segment perhaps additional with it—we plan to also begin covering the legends of Olympus, so many of you have requested.

I just can't get enough of the old series, and I think Edgar Rice Burroughs is great. When I first saw your 1st issue I nearly flipped. It was what I always wanted in a magazine. Your character Altronn-Boy is 1st! Keep up the good work.

Ross Delorme
St. Margarets, N.I.

For some reason your art style is more appealing to me than that of other artists. I'm hoping to be an artist someday myself, and was wondering if you could give me some pointers.

Harold Meyer
Montreal, Canada

The next letter gives the best advice I've seen.

What I like more about your style than that of other artists I've seen recently is that you're not trying to be someone else. And too many others try to hide but driving with gladiators. You use gladiators too, but they're in ADVENTURE to good drawing. I think the ADVENTURE and good anatomy is what's most important—let me be. I'm 14 years old.

Dennis Wright, Denver, Colorado

I like the way you present the articles on heroes of other eras in your magazine. You don't play favorites. This is good. I like your criticism as well as praising. You tell the truth as it is and you look at both sides of the story. This is great! Don't lose that touch.

How about an article on Marvel's MAR? It should prove interesting, since the Hulk is BOTH monster AND hero.

David Deiger
Albany, Oklahoma

I intend someday to become a cartoonist, and would like to see more articles on Marvel comics and their artists.

Richard Inaudi
Mills, Pa.

The thing I liked most in the issue was Altronn-Boy. He's great. I enjoyed the introduction in the front, and so one of your fans that would like to see more articles on Marvel heroes.

Wick Miller
Oklahoma City, Okla.

We would ask to have nothing but articles on Marvel's heroes. These are not heroes to be looked up to, but to be laughed at. If we're trying not to have any articles on them, but a magazine on nothing else would be sure to fail. Marvel isn't that good.

Jane Gull
Shawhan Oaks, Calif.



These 200 readers who wrote requesting articles on Marvel only are saying in effect what you said I probably think. The DC heroes are great—they just aren't familiar right. Every time I look at a Justice League, for example, I cringe—want to wash from my mind it is, but from what I know it could be, but isn't—the really great, classic approach of the old All-Stars.

I like the plot of Altronn-Boy—the last background and the anti-gravity, other dimensional concept. The panel which struck me most was the one where searchlights are glowering the sky—this probably has to look to the imagery of World War II—and is something you don't see much of anymore. I don't think you would go wrong by printing more of Altronn's adventures—it is definitely most to popular and what the comic public looks for in art.

James Chesney
Cleveland, Tenn.

As for Altronn-Boy, NOW I see you are writing the stories as they were done in the 40's. This is the best way for a strip to be written. As for the art, it's great.

Mike Baskin
Cleveland, Ohio

...To continue with Altronn-Boy, his adventures are truly odd. App-like in story line. This is what fandom needs more of: classified strips. Try I suggest that you attempt to get him in the dailies!

Lore Erickson
Seattle, Wash.

I like Altronn-Boy very much. Try to give him a migration of his own. Do you sell any of the original art work?

Donald Boyd
Indians, Calif.

No original art from M&M is for sale. Sorry. And in further answer to why we cannot follow the suggestions of the above two letters, we will use the following letter. There would simply not be enough time to retain present standards—which even now are too rushed—with additional work added to the schedule. (The following letter has been shortened to emphasize this point.)

If you don't mind my saying so—your writing as Altronn-Boy is not only impressive, but real art. Each frame is a masterpiece. The detail shows great study in living form. I wonder if these that read it ever fully appreciate the time and painful labor that went into its creation.

Sam Belmont
Bethesda, Md.

I saw you on TV discussing the history of comic books. I think you would be the perfect person to write a book on this subject.

Brian Benton
New York City

As a matter of fact, the book has already been written—several years ago. Newsday Press has asked for publication rights, but it will naturally have to be brought up to date first, and time, at the moment, is scarce. Perhaps, if enough of you would like, we could start serializing it in this magazine first, to give everyone a chance to make suggested changes before its final publication. Perhaps, however, you would prefer to see this magazine stick to items which are DIFFERENT from those which will eventually appear elsewhere. Please let us know.

For Halloween, ten kids showed up in our class dressed as super heroes. Five of these had costumes that can clearly be bought in stores, of Spider-Man, Superman, Wonder Woman (one of them), and Super America. I decided to go as my favorite character, though, and made up my own costume of Altronn-Boy. And guess what? Four others also showed up as Altronn-Boy. I guess that shows who our favorite character is. And because of this, the five of us decided to make our own Altronn-Boy. We'll have regular meetings.

Derrick Bradford
Oklahoma

This makes the 17th Altronn-Boy club that we've been informed of to date; and some of the rules and activities have been interesting enough that we have decided to print an article on as many of them as we can, in a future issue. But let us remind everyone again, that it will make things more interesting for readers if some of the projects at these gatherings include taking photos of the activities, so that pictures can be printed also.

I like Creators & Heroes the way it is. I've always dreamed of pictures like those in your magazine. If you keep making them, I will keep buying them.

Floyd Angley
Georgetown, Tex.

Thanks very much, Floyd. We'll try our best!



THE BURROUGHS LIBRARY

AN INTRODUCTION



Relaxing before a fireplace, and scanning the titles within a bookcase, one can often come across volumes by various authors that cause him to think, "Ah—now THERE was a masterpiece of writing!" or "...A significant contribution to literature!"

But the feeling that is most enduring, and provides greatest emotional enrichment, is that which comes with recollection of the works of EDGAR RICE BURROUGHS.

To those who came upon Burroughs at the right moment—that time when imagination is most susceptible to capture—the power within his conceptions can seldom be surpassed, upon later reflection, in restoring the emotional return, in all its adventure and promise, of young adulthood.

Only one who was not blessed with this gift at the right moment would think of bringing criticism upon these books, and has missed a quality which no other set of works can hope to match; for anything that can stimulate emotional recall of such a scope as this has passed over that boundary of criticizeable literature into the field of the emotional experience.

The secret of Burroughs was in personifying the one aspect of life which all men hold most dear, if only vicariously—the vigor and virility that is youth itself. No other author has more superbly and definitively captured heroes and heroines of such ultimate perfection, and placed them against backgrounds so timeless that they will still seem fresh for generations to come. Add to this the intrinsic flavor of the times in which these works were produced—the era of patience of mood; and boldness of action... It was an era of romance, artistic integrity, and unlimited imagination.

This combination has only one all-encompassing representation—the worlds of EDGAR RICE BURROUGHS.



Burroughs has rightfully been called The Master of Adventure. Because of this, it is our plan to devote at least a few pages each issue to some aspect of his works, or to points of inquiry about them raised by readers.

Burroughs' most famous novel was TARZAN OF THE APES (symbolized on our back cover), but you will notice that we have numbered it #4 in the total collection of Burroughs' works. Why this is so will be explained further in a following issue.

The most famous film
Tarzan: Johnny Weismuller



Suggested
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title
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TARZAN
of The
APES



Edgar Rice
Burroughs

1911

TARZAN of The APES



Edgar
Rice
Burroughs

Tarzan
of The Apes
is the first
novel in the
famous Tar-
zan series,
and the most
famous of all
the works by
Edgar Rice
Burroughs.

It is the story of an English boy
reared by apes in the jungles of Africa;
and his quest for the love of the beauti-
ful American girl, Jane Porter. (Some
readers may wish, at first, to bypass the
story of his parents, and begin with
chapter four, where the apes first carry
the infant Tarzan into their tribe.)

It is a well-written story, which,
upon its first book publication received
excellent literary approval. (When it
began to receive vast popular acclaim
as well, however, new reviewers began
to look at it with the view that anything
that popular couldn't really be good lit-
erature after all. But it is.) In the long
view of literary appraisal, it will un-
questionably stand out as one of the
MOST timeless and enduring tales of
adventure.



Edgar Rice Burroughs



... and this one turns the pages...